

# OUTLOOK

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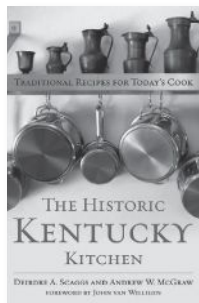
*Courtesy of the University of Hawaii at Manoa.*

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Raise your hand if you participated in #AskAnArchivist Day!

This photo from 1896 of the Toland Medical School on Stockton Street in San Francisco was one of scads of captivating images used by archivists who took to Twitter on October 30 to respond to questions from the public that included the hashtag #AskAnArchivist. When the day came to an end, more than 2,000 participants had contributed more than 6,000 tweets in this first-ever event sponsored by SAA's Committee on Public Awareness. Read more on page 21. *Photo courtesy of Archives and Special Collections, Library and Center for Knowledge Management, University of California, San Francisco.*



## PRESIDENT'S MESSAGE

**Kathleen Roe**

kathleen.d.roe@gmail.com

# An Archivist's Neighborhood

We've recently concluded American Archives Month, a time to celebrate both archivists and the archival records that exist in so many archives, libraries, museums, corporations, historical societies, and organizations around the country. There have been exhibits, tours, posters, tweets, blog posts, special events, and an amazing array of activities that demonstrate the pride so many take in our profession. Congratulations to all of you who put your energy and dedication into American Archives Month. What we do is important, truly.

There are many things I value about being an archivist. I chose this profession intentionally. I know it has both challenges and amazing moments, and yes, after thirty-plus years, I still find things to astound, inspire, perplex, and energize me.

One of the things I've most enjoyed over the years is "getting to know" people whom I will never encounter in real life—not because I only know them through the Internet, blogs, or twitter, but because, well, they are no longer alive. They are the voices that come from the records with which I've worked. Those letters, census pages, photographs, wills, and even maps provide the glimpses of a life lived in my

"neighborhood" (in this case the state of New York), and some tell compelling stories that intrigue and engage me.

One of my archival neighbors who I think of periodically is Genevieve Hankins-Hawke. I got to know Genevieve through the records of New York State's World War II War Council. Genevieve was a thirty-something African American nurse, widow, and mother during the war. She saw a job posting for a nursing position at a hospital in Salamanca (in western New York).

She sent in her impressive résumé and application letter. Travel was more challenging at that time, there was a serious need for nurses, and hiring practices were different—so she was immediately offered a position, also by mail. When she reported for work, the hospital administrator said, "Oh, my, we didn't realize you were a negro. We can't have you working here." She was "dismissed" and made the considerable journey back to her home in downstate New York. She reported this to the New York State Commission against Discrimination in Employment in a very controlled, but (for me) emotional, handwritten letter of many pages. The commission staff responded by helping her find a nursing position in another hospital.

After getting to know Genevieve through her letter and files, I've often wondered about the rest of the story. Did she feel the commission's response was adequate? I know I didn't, but then I'm projecting my views from a different time and cultural space. Did the commission take action with the hospital? How did her career progress after that? Did her encounters with racism in her profession continue—I'm guessing yes, and I wonder how she dealt with them. And finally, I sometimes think, just maybe, is she still alive? I've not found any answers yet and that's a story for which I may never know the ending, a life about which I will always wonder. But Genevieve's story gave a very direct and personal voice to the experience of racism, and it is one I share with others and have carried with me in the more than twenty-five years since I processed the records.

Archives have an incredible power to expand the range of people and stories we know and the experiences in which we can share through another person's life—and it creates a neighborhood without boundaries of place or time. So as we continue with our work as archivists, I hope you'll think about the historical neighbors you've met, and perhaps share their stories with others. To fracture Robert Frost's poem a bit, "Archives make good neighbors." ■

# ARCHIVAL OUTLOOK



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The Society of American Archivists serves the education and information needs of its members and provides leadership to help ensure the identification, preservation, and use of the nation's historical record.

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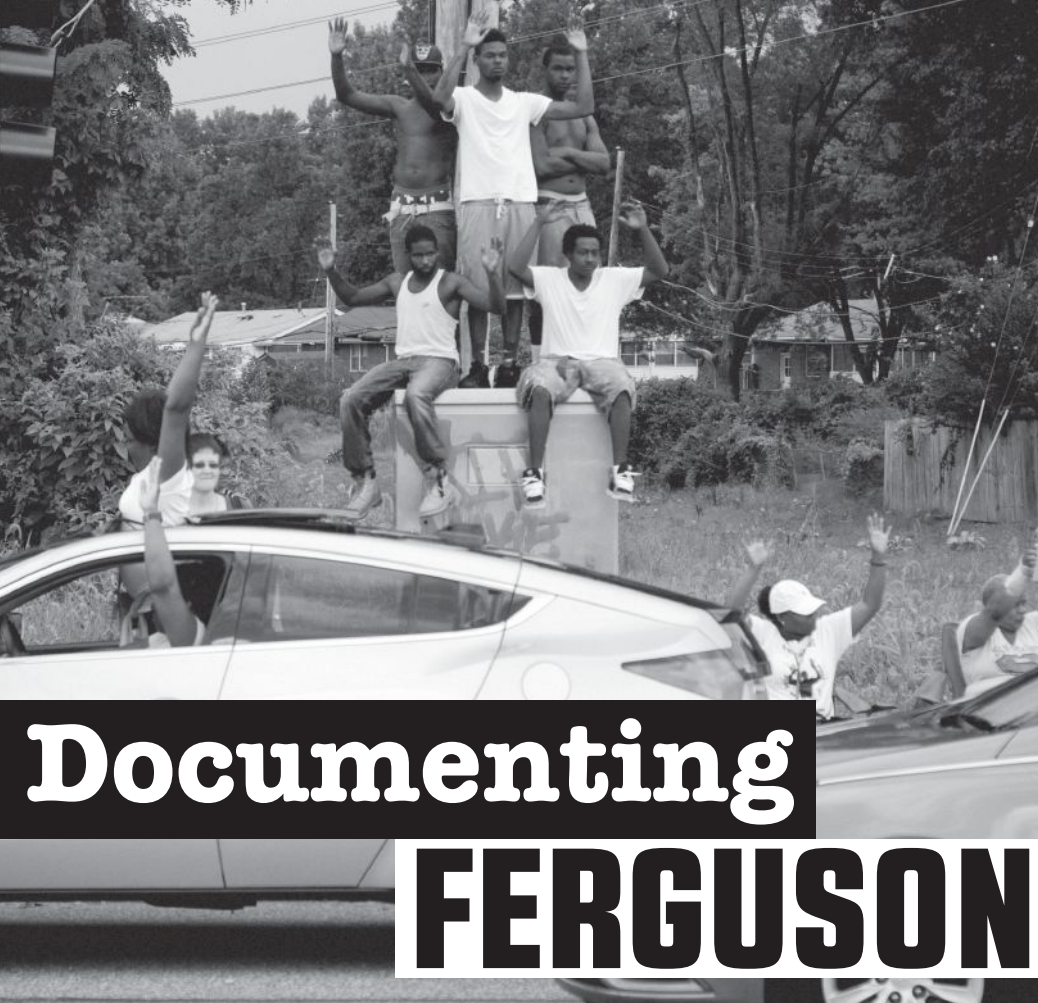
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**Left:** Mark Regester, “Guys chanting on an electrical box on W. Florissant.” *Courtesy of WUSTL Digital Gateway Image Collections & Exhibitions, accessed October 3, 2014, <http://omeka.wustl.edu/omeka/items/show/8299>.*

# Documenting FERGUSON

## Capturing History as it Happens

Jennifer Kirmer and Sonya Rooney, Washington University in St. Louis

On August 9, 2014, the killing of eighteen-year-old Michael Brown by police officer Darren Wilson set the spotlight on the St. Louis suburb of Ferguson, Missouri. At Washington University Archives (WUA), we were confronted by the reality of history happening on our doorstep as memorials, community meetings, protests, and rallies dominated the local and national news. Washington University in St. Louis (WUSTL) was in a unique position to lead an effort to document, preserve, and make community and media content accessible. With direction from University Librarian Jeffery Trzeciak, the Documenting Ferguson Project Team was formed, and we developed a three-pronged strategy in documenting and preserving the events unfolding in Ferguson.

### Project Formation and Development

The first two areas of focus for this project—capturing websites and gathering digital

records—concentrated on digital content. The Documenting Ferguson Project Team, which consists of WUA and other library staff, faculty, and additional university staff, developed an archival strategy that hinged on recognizing the paradigm of how history is being documented today. We faced an event framed by web content, including media accounts and online documentations of activities, as well as videos and photographs taken on cell phones, blog posts, and tweets. The evolving third area of focus will be on more traditional physical material associated with the event.

In addition to the three-pronged strategy, the project team developed a statement of purpose and project outline to guide the overall project and assist in establishing relationships with other institutions in the St. Louis area. The statement highlights the goals of this project, but also includes a description of the various components of the project to date. This document is integral to our efforts of making the

Documenting Ferguson Project a robust and lasting effort. The statement, along with the project outline, also provides valuable guidance as the project is publicized and discussed more broadly.

### Archive-It

The team first reached out to Archive-It, a subscription web archiving service that allows organizations to harvest, build, and preserve collections of born-digital content, so we could collaborate with their effort to collect materials documenting the events and reactions stemming from the original August 9 incident in Ferguson. Archive-It's content is publicly available via their website, which made them a strong partner in building a robust digital repository of content created in light of and in response to the events in Ferguson. WUSTL collaborated by dedicating archival staff time to researching and providing URLs to be tracked by Archive-It. In addition, the Documenting Ferguson Project publicized the Archive-It links for capturing content within the WUSTL library and academic community. As of October 2014, this collection has captured more than 170 links to diverse webpages documenting aspects of the events occurring in Ferguson, and it is growing weekly.

Many pieces of web content specifically document the WUSTL community's responses to the Ferguson events. WUA has been submitting these links to Archive-It for inclusion in their collection, but we have also captured these links in our Archive-It installation, in our “Official University” collection therein. By adding the subject terms “Ferguson, MO” and “Campus Dialogue” to the relevant URLs, we are making these links discoverable from the Ferguson angle as well as part of our larger documentation of WUSTL's official online presence.

### Documenting Ferguson Website

As a second step, the Documenting Ferguson Project Team quickly engineered a community portal to capture primary

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# The Hawaii War Records Depository

A Collection by the People,  
for the People

Jack Kormos, University of Hawaii at Manoa

The Territory of Hawaii experienced World War II more profoundly than any state in the United States, largely because the Japanese bombed Pearl Harbor on December 7, 1941. As a result of the bombing, martial law was enforced for the next three years, dramatically affecting life on the islands and Hawaii's citizens, many of whom were of Japanese descent and living under extreme scrutiny for being possible traitors and sympathetic to the Japanese cause.



Two servicemen parade in the streets of Honolulu upon Japan's surrender, August 14, 1945. Courtesy of the University of Hawaii at Manoa.

## The War Records Committee

On March 27, 1943, an editorial in the *Honolulu Star-Bulletin* urged that immediate provision be made to write a history of this special role that Hawaii was playing in the war.<sup>1</sup> Gregg Sinclair, then president of the University of Hawaii, sympathized with this editorial,<sup>2</sup> as well as other similar discussions that were taking place in the community at that time, and on April 9, 1943, he convened the Committee on

Collection of War Documents (later War Records Committee), for the purpose of documenting Hawaii's record in the war.

One of the committee's members, Professor Ralph S. Kuykendall—who is still considered to be one of the preeminent scholars of Hawaiiiana—noted that his work on the history of Hawaii's part in World War I was greatly handicapped by a four-year delay in the collection of research materials that he needed to write it.<sup>3</sup> He suggested that if the university were going to undertake a history of Hawaii in World War II, it would be highly desirable for the territorial legislature to give the regents of the university official responsibility and authority to collect materials necessary to write the history.<sup>4</sup>

President Sinclair took Kuykendall's advice, and presented the idea

to members of the legislature, which, in "record time," passed Joint Resolution 6.<sup>5</sup> The resolution provided for "the collecting and preservation of material relating to Hawaii's part in the present war between the United States and Germany, Japan, and Italy, and designating the University of Hawaii as the depository for such material."<sup>6</sup> The legislature appropriated \$10,000 for the project.

## Building the Depository

At the second meeting of the War Records Committee on May 25, 1943, an executive committee was established that would direct the work of collecting documents, with Kuykendall as chair. The project was named the "Hawaii War Records Depository," which would be housed in the University library (there was not an archives on campus at that time).<sup>7</sup> A part-time archivist was also hired.

Unfortunately, the project got off to a less-than-desirable start. Although the archivist worked to build ties in the community and devised a classification scheme by which to organize and catalog the materials, she resigned after only eight months due to health concerns. The newspapers expressed concern, claiming that without replacing the archivist as soon as possible, the project





would not be able to “catch up on the fast-receding past and keep abreast of the current tremendous flow of events and their documentary evidence.”<sup>8</sup> Reporters also pointed out that the project began a year and a half after the war started, and that

the \$10,000 appropriated by the legislature was insufficient to cover the costs of the project.

Fortunately, this concern was heard. Dual Senate and House holdover committees investigated the Hawaii War Records Depository and concluded that it was far too understaffed and established salaries were too low to attract qualified persons to take on the responsibilities of an archivist.<sup>9</sup> The committees requested that an additional \$9,105

Two mothers and their children practice safety measures to prepare for a gas attack. The two toddlers are wearing “bunny masks.” *Courtesy of the University of Hawaii at Manoa.*



be made available to the depository for the purpose of funding a staff of four permanent full-time employees (director, archivist, stenographer, and library assistant). Territorial Governor Stainback approved this request, and the depository finally had the resources it needed to carry out its charge.

## Collecting Materials

Full-page ads ran in local papers soliciting “letters, diaries, photographs, poems, posters, pamphlets, published articles, radio scripts, etc.”<sup>10</sup> Staff members were interviewed on radio programs, where they made pleas for materials. Postcards were sent in the mail, and placards were placed around town. Individuals and businesses were interviewed about the parts that they were playing in the war, and how their lives were being affected by it. And depository staff succeeded in convincing the U.S. Army to contribute to the collection, which it did by issuing an order to furnish the depository with orders, memoranda, reports, maps, and photographs that were considered to be of interest to the university.<sup>11</sup>

This effort produced very tangible results. In January 1947 the chairman of the executive

committee that provided oversight to the collection claimed that “in quantity of material and importance of subject matter, [the depository] surpasses similar collections being made in most of the states. This is no idle statement, but is based on my personal knowledge and travel in connection with such work on the mainland.”<sup>12</sup> The depository received materials as varied as correspondence and reports from governmental agencies, church bulletins, and sugar company documentation, to radio program scripts, personal scrapbooks and diaries, and posters made by grade school students on subjects relating to the war. And if donors wanted to keep the materials themselves, the depository would microfilm them and return them when done.

## Leaving Memories

The progress with the depository was successful enough that in May 1947 the territorial legislature approved an act to “provide for the preparation, publication and distribution of a history of Hawaii’s part in the Second World War, a memorial, and a series of monographs relating thereto, and making an appropriation therefor.”<sup>13</sup> The

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## Compiling and Writing *The Historic Kentucky Kitchen*

Deirdre Scaggs, University of Kentucky

In the midst of processing the English family papers—featuring the personal papers, works, and writings of Logan Eberhardt English, a poet, folksinger, actor, and playwright from Bourbon County, Kentucky, and his family—my colleague Andrew McGraw and I stumbled on a set of handwritten recipes. *How fascinating it would be, we thought, to cook and taste this piece of history, literally bringing the collection to life.* With this one spark of inspiration, we were prompted to begin archival research on other handwritten recipes, and the idea for our cookbook, *The Historic Kentucky Kitchen*, was born.

*The Historic Kentucky Kitchen* is both a practical cookbook and a glimpse into the history of Southern cuisine. The cookbook contains more than one hundred tested recipes that were found in the University of Kentucky Libraries Special Collections Research Center (SCRC). The book covers a period of one hundred years, from 1850 to 1950, and

includes recipes from Kentucky families and early cookbooks. The recipes have been enhanced with standardized measurements, cooking times, temperatures, and other instructions that were frequently left out.

### Archival Process

The SCRC uses Archivists' Toolkit for collections management. This allowed easy

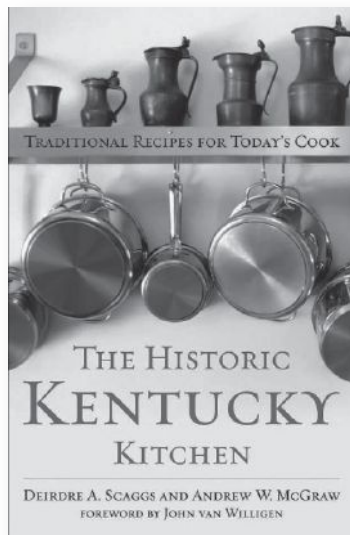
searching across collection inventories, folder titles, descriptions, and accession records. Many of these collections did not have published finding aids. We started searching terms such as *recipe*, then *receipt*

(an old term used before *recipes*), and, as time went on, we used more specific search terms, such as *cake*, *bourbon*, *beans*, *chicken*, etc. The SCRC also holds a collection of historic Kentucky cookbooks that provided recipe cross-referencing, context, historical measurement definitions, and more.

The research process was focused primarily on discovering handwritten recipes. I felt that these carried a deeper meaning and would give readers a stronger connection to the families and individuals of this time period. Many had notes on taste, which indicated the recipe was actually made. In many cases, these handwritten recipes were handed down through the family, and they seemed to have a meaningful connection to the family history in that they remained as part of their papers. Much time was spent examining the physical items; as with any manuscript, there were legibility issues, fading, torn pages, general deterioration, stains, and just poor quality.

During the research process, the recipes were scanned and printed. We knew we

**Continued on page 26 >**





## **Why Do Archivists Support Certification?**

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profession*

*It recognizes professional  
achievement and  
commitment*



In the past decade, nearly 1,400 professional archivists felt it was important to sit for the Certified Archivist examination.

The next Certified Archivist examination will be held August 19, 2015 in Boise (ID), Buffalo (NY), Cleveland (OH), Jacksonville (FL), Little Rock (AR) and Sacramento (CA) -- and wherever five or more eligible candidates want to take it.

For the 2015 application and more information about the Certified Archivist examination, go to the ACA website ([www.certifiedarchivists.org](http://www.certifiedarchivists.org)) or contact the ACA office (518-694-8471 or [aca@caphill.com](mailto:aca@caphill.com)).

# THE ARL/SAA MOSAIC PROGRAM

## Looking Back on the First Year

Jillian Cuellar, Mosaic Advisory Group Member



The 2013–2014 Mosaic fellows: Lauren Gaylord, Yvonne Ivey, Daniel Johnson, Annie Tang, and Karen Karyadi. *Courtesy of Craig Huey Photography.*

While many archivists were packing their bags to travel to Washington, DC, for the 2014 Joint Annual Meeting of CoSA, NAGARA, and SAA last August, five graduate students were trading stories over lunch with Archivist of the United States David Ferriero. These five aspiring archivists made up the 2013–2014 cohort of the Mosaic Program, a joint initiative between the Association of Research Libraries (ARL) and SAA that is now in its second year.

### About the Program

Funded by the Institute for Museum and Library Services, the Mosaic Program “promotes much-needed diversification of the archives and special collections professional workforce” by providing a comprehensive assistance package to graduate students who belong to underrepresented ethnic and racial groups.<sup>1</sup> Applications for the Mosaic Program are solicited on an annual basis and evaluated by the Mosaic Program Selection Committee, a team of five archivists who assess the applicants’ potential for achievement, their dedication to the archives and special collections field, and their commitment to promoting a diverse profession.

For the past several years, SAA has offered three awards and scholarships that serve to advance diversity in the archives profession, including the Mosaic Scholarship, which is separate from the Mosaic Program and provides tuition assistance and complimentary registration to SAA’s Annual Meeting.<sup>2</sup>

In addition to tuition assistance and complimentary registration, the Mosaic Program coordinates immersive learning experiences for the awardees. Each

Mosaic fellow is placed in a year-long paid internship at an ARL-affiliated institution, where they work with professional archivists as they complete projects designed to enrich their academic coursework. During their internships, fellows are paired with established leaders in the archives and special collections field who serve as mentors. In addition to providing career guidance, the mentors help facilitate connections with other professionals at the host institution as well as across the profession. Through this enhanced internship experience, fellows have the opportunity to cultivate the skills and relationships necessary to secure a position in today’s competitive job market as they complete their degree program.

Deborra Richardson, chair of the Mosaic Program Advisory Group, remarked, “I have seen the development of SAA’s commitment to diversity over several decades and this joint program offers the greatest opportunity to diversify the profession that the Society has been able to offer to date. The program should allow the Mosaic fellows speedier access to prospects for advancement and influence, which I believe will generate additionally varied perspectives to the professional landscape.”

### The Mosaic Leadership Symposium

Mosaic fellows also receive funding to attend the American Library Association’s Midwinter Meeting and SAA’s Annual Meeting, where they participate in the ARL Leadership Symposium and the Mosaic Leadership Symposium, respectively. The 2014 Mosaic Leadership Symposium, a

day-long event organized by the program’s Advisory Group, was convened at the conference hotel on the Tuesday prior to the official start of SAA’s Annual Meeting. The agenda featured presentations and talks delivered by seasoned archivists from across the country, which addressed a variety of issues relevant to emerging professionals.<sup>3</sup> Sessions included a panel discussion on career development strategies for an increasingly technology-driven field, an interactive session on applying for jobs and ensuring success at interviews, presentations on current initiatives to diversify the archival record, and guidance on professional engagement and service.

A high point of the day for many of the fellows was a presentation by Tamar Evangelista-Dougherty, director of collections and services at the Schomburg Center for Research in Black Culture, New York Public Library. Evangelista-Dougherty offered the fellows valuable guidance on how to navigate the professional landscape as a person of color. Mosaic fellow Daniel Johnson was particularly inspired by her advice. Johnson said, “Tamar Evangelista-Dougherty [advised] to follow your passion in what you do, and don’t let others define your goals.”

At noon, Ferriero joined the fellows for lunch to welcome them to the profession, answer questions, and offer his perspective on the field. Mosaic fellow Lauren Gaylord said of the experience, “Lunch with David Ferriero was an opportunity I never thought I’d get to have . . . one of the biggest



takeaways from our conversation was how everything, even scandals and hearings, are a chance to advocate for the important work that we do. It's important to educate people about archives and records management and bring their role in our society into the spotlight."

As the symposium ended, lively conversations on diversity, professional development, and career strategies continued over dinner and drinks. For Mosaic fellow Karen Karyadi, the day's experience gave her a new perspective as she enters the final year of her graduate program. Karyadi said, "If there is one thing that I learned from the symposium it was to network, network, network, and to not be afraid to approach people who are already seniors in the field . . . chances are they are equally excited (if not more) to provide you with mentorship and help you establish connections."

## Looking Forward

As the first round of Mosaic fellowships comes to an end, the second cycle is just now beginning. A call for applications for the Mosaic Program's final cycle will be released in January 2015, and the program's administrators look forward to finding yet another exemplary group of graduate students who exhibit great promise as future leaders, and who will serve as advocates for a more diverse profession. Those involved in developing and implementing the Mosaic Program recognize, however, that in order to capitalize on the program's success, archivists must continue to aggressively seek out opportunities that attract students from diverse backgrounds to the archives and special collections field and to find ways to support them throughout their education, and later, as engaged professionals. Richardson commented, "The current program is sponsored by IMLS and is slated to end with the 2015–2016 cohort. If SAA is to continue this commitment to diversify the profession, it is imperative that we find a way to sustain this program."

If archivists are truly committed to cultivating a professional community that more accurately reflects the varied

experiences and backgrounds that make up our cultural heritage, then this is a responsibility that all of us, from the newly minted to established veterans, must take seriously. To paraphrase symposium speaker Omar Eaton-Martínez, intern and fellows program manager for the Smithsonian's National Museum of American History, diversity doesn't just happen, it is an intentional effort. ■

## Notes

- <sup>1</sup> For detailed information regarding the Mosaic Program, visit ARL's website at: <http://www.arl.org/leadership-recruitment/diversity-recruitment/arl-saa-mosaic-scholarship-program>.
- <sup>2</sup> SAA currently offers the Harold T. Pinkett Minority Student Award, which provides funding for travel to SAA's Annual Meeting, the Josephine Forman Scholarship, which offers tuition assistance, and the Mosaic Scholarship, which offers both tuition assistance and free registration to the Annual Meeting. For a more complete historical overview of SAA's minority recruitment efforts, see Harrison Inefuku's recent article in Issue 11 of *Synergy: News from ARL Diversity Programs*, available at: <http://www.arl.org/storage/documents/publications/synergy-issue-11.pdf>.
- <sup>3</sup> The agenda for the 2014 Mosaic Leadership Symposium is available at: <http://www.arl.org/storage/documents/arl-saa-mosaic-forum-agenda-8-12-2014.pdf>.



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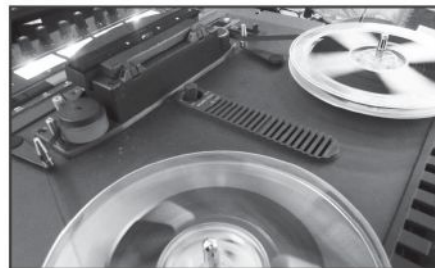
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# THE DOLMEN PRESS COLLECTION

## *One Collection, Many Uses*

Craig Fansler, Wake Forest University

Every once in a while you encounter a collection of materials that is incredibly unique. It's the type of collection that screams to be used in every conceivable way. For me, the Z. Smith Reynolds (ZSR) Library at Wake Forest University holds one of those unusual finds: the Dolmen Press Collection. The collection contains the intellectual, written, and printing output of Liam Miller's Dolmen Press, which operated in or near Dublin, Ireland, from 1951 to 1987. Each gray archival box contains folders of material that continue to inspire—from letters and photos to art and images, and even printing plates.

### About the Collection

Liam Miller (1924–1987) was trained in architecture, but followed his passion with his wife, Josephine, to become a book designer and printer.<sup>1</sup> Miller soon became a cultivator of Irish poets, writers, and artists. For their first few books, they printed and bound the books using a small Adana printing press on their kitchen table. Although Miller called their first book, *Traveling Tinkers* by Sigerson Clifford, “an extremely amateur piece of book production and both composition and presswork,” it sold out immediately after it was published in 1951.<sup>2</sup>

Irish artists and poets who contributed to the Dolmen Press flourished as they created works of poetry, books, and broadsides. These individuals make up a who's who of

Irish poets and artists during the 1950s and '60s; the artists include Tate Adams, Leslie MacWeeney, Elizabeth Rivers, Pauline Bewick, Norah McGuinness, Juanita Casey, and Ruth Brandt. The poets include Thomas Kinsella, Arland Ussher, Padraic Colum, and John Montague. One of Miller's most notable undertakings was the translation and printing of the Irish epic tale *The Tain*, translated by Kinsella. The Dolmen version of *The Tain* was illustrated with paintings by Louis Le Brocquy in 1969.

### Putting the Collection to Use

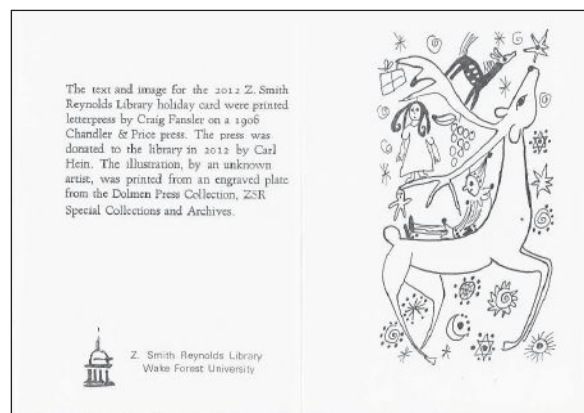
The Dolmen Press Collection was processed in 2004 and 2005. As a library school student, I assisted Jennifer Roper in processing the printing blocks in this collection. Because there was no identification on the blocks and they were

not organized, I worked to identify the artist and the Dolmen publication each block was used for. As a result, I developed a real affection for the artists and poets published by Dolmen Press. The collection has a handmade feel and lots of original art; consequently, it feels very authentic to me.

Fortunately, many of the printing plates used by the Dolmen Press are ones used on a traditional letterpress and are still printable. ZSR Library just so happens to have a letterpress, thanks to a recent donation. This means that works that were possibly only printed one time are being brought to life again as we are able to print linoleum cuts, wood engravings, and metal plates created by the Dolmen artists. We have used some of these prints in library promotional materials and for other uses.

### Information Literacy Instruction

The Dolmen Press Collection has been used in particular to highlight the importance of primary source materials. Students in an information literacy class, for example, used the Dolmen Press books and printing plates to create a library exhibit based off their research and analysis on the Dolmen Press artists. On the final class day, each group unveiled their exhibits and gave a short presentation on the artist they researched.



Z. Smith Reynolds Library holiday card. The illustration by an unknown artist was printed from an engraved plate from the Dolmen Press Collection. *Courtesy of the Dolmen Press Collection, Z. Smith Reynolds Library, Wake Forest University.*

Continued on page 26 >



# A CALL TO ACTION

## The Cultural Heritage Working Group Seeks Your Input

Jennifer O'Neal, SAA Cultural Heritage Working Group Chair

Archivists across the United States are actively involved in the stewardship of cultural heritage collections that reflect the large breadth and scope of the nation's unique communities, ethnicities, and traditional knowledge. Due to their inherent importance, especially to the source communities represented, some repositories have proactively selected these collections for a variety of projects, many grant-funded, to focus on solutions to preservation, access, and outreach. In addition, recent publications highlight and reflect on these projects and the often alternative methodological approaches. Often existing on the periphery, this combined increase in projects and literature highlights a steady move toward the effective management of cultural heritage collections. However, while the projects and literature provide effective examples of the possible options and approaches, there is a significant gap in official SAA-suggested policies, guidelines, and literature regarding cultural heritage collections. Thus, this brief message serves to provide an update on how the Cultural Heritage Working Group (CHWG) intends to meet that challenge.

### Building a Foundation

In 2010 SAA Council tasked the CHWG to lead discussion; clarify issues; investigate a range of alternative approaches; and establish balance in managing, preserving, and providing access to cultural heritage archives. Over the past three years the group developed baseline information and resources for the SAA membership, including a bibliography and definitions of cultural heritage (this and other resources can be found on the CHWG page at <http://www2.archivists.org/groups/cultural-heritage-working-group>). In addition, the

group investigated and detailed a cultural framework to assist in the pluralization of archival education and developed various communication platforms to inform and discuss cultural heritage issues with the membership through social media, a blog, and conference sessions. Group members also attended and presented at numerous cultural heritage conferences, including the Cultural Heritage Archives Symposium "Networks, Innovations, and Collaborations" at the Library of Congress, as well as partnered with allied groups, such as the Intellectual Property Issues in Cultural Heritage at Simon Fraser University. These activities provided a good foundation for the group to determine next steps and projects that would be the most beneficial for SAA membership.

### Moving Forward

After a strategic planning session at the 2014 Joint Annual Meeting, the working group identified three key areas to infuse change into the larger membership, including improvements to the educational curriculum through collaboration with the Archival Educators Roundtable; development of case studies for archival practitioners; and continued communication, dissemination, and awareness of the complexities of cultural

heritage archives. However, the group realizes that there is no one-size-fits-all approach to these collections, thus these projects are just the first step in what will be a long-term initiative to possibly develop best practices and guidelines regarding the effective stewardship of cultural heritage

archives. These are complex collections representing numerous cultures, communities, and ethnicities that require significant time and focus to ensure that this is properly addressed for current and future practices.

Thus, the CHWG seeks to receive feedback from SAA members on

**These are complex collections representing numerous cultures, communities, and ethnicities that require significant time and focus. . . . we encourage all members to take a brief survey on this topic to provide us with baseline data about your largest concerns and needs surrounding these collections.**

this topic with the eventual goal of providing more specific resources, including case studies, conference sessions, workshops, and best practices for appropriate stewardship of cultural heritage collections. We encourage all members to take a brief survey on this topic to provide us with baseline data about your largest concerns and needs surrounding these collections. We will then use this information to determine next possible initiatives and projects for the group. The survey can be found on the group's website (<http://www2.archivists.org/groups/cultural-heritage-working-group>) and will remain open until **February 28, 2015**. We look forward to hearing from you! ■

# 6 STEPS

## for Crafting an Awards Nomination

**Steven D. Booth, Co-Chair, Awards Committee**

It's the most wonderful time of the year. No, not the holidays, SAA awards season! Each year SAA offers a variety of opportunities for professional recognition and financial assistance. Do you know of an archivist or repository that has made an outstanding contribution to the profession? Or promoted greater public awareness of archives? Have you published a groundbreaking book, written a thought-provoking article, or developed an innovative finding aid? Do you need funding to attend graduate school or the annual meeting?

If you answered yes to any of these questions, consider nominating yourself, an individual, or organization for an award in one of the following areas: contributions to the archives profession, advocacy and public awareness, writing and publishing, and travel grants. SAA Roundtables and Sections may also nominate members from their group and related institutions. Group-written and self nominations are accepted and encouraged.

Here are some helpful tips to guide you through the nomination process from start to finish.

### 1. Select an award.

Browse the list of awards at [www.archivists.org/recognition](http://www.archivists.org/recognition). Although there are twenty-one recognitions, only the following fourteen require a nomination:

- Fellows
- Distinguished Service Award
- Sister M. Claude Lane, O.P. Memorial Award
- Spotlight Award
- Diversity Award
- Archival Innovator Award
- Emerging Leader Award
- J. Franklin Jameson Archival Advocacy Award
- Philip M. Hamer–Elizabeth Hamer Kegan Award
- C.F.W. Coker Award
- Theodore Calvin Pease Award
- Waldo Gifford Leland Award
- Preservation Publication Award
- Oliver Wendell Holmes Award

Carefully read the purpose, criteria for selection, eligibility, and nomination requirements. Details about past recipients are also available at [www.archivists.org/recognition](http://www.archivists.org/recognition) and can help you better understand the award. Identify a potential nominee, select the appropriate award for them, and begin the process. If you're nominating yourself, keep in mind that you can apply for more than one award as long as you meet the qualifications (recipients can only receive one award per award cycle, though). If you are unclear about anything, contact [awards@archivists.org](mailto:awards@archivists.org) for assistance.

### 2. Talk with the nominee.

Get in touch with the individual, team, or someone from the institution that you would like to nominate. Notify them of your decision to ensure that they are in fact eligible. There's no reason to keep your plans a secret; the nominee will appreciate your gesture. Ask questions about the nominee's professional background, experience, service, and activities. Request supporting documentation and materials (e.g. resume/ curriculum vitae, finding aids, publications, grant applications, press releases, reviews, etc.) to identify ways in which the nominee meets the criteria. Connect with other colleagues and patrons who are familiar with his or her work, discuss the nomination with them, and solicit letters of support. Collect as much information as possible that can be used to answer the nomination questions.

### 3. Tell us "how" and "why."

Use the information you gathered to describe how you or the nominee meets and exemplifies at least one or more of the criteria. Why are you or the nominee or the project, initiative, or achievement significant and deserving of recognition? What were the results or impact? Be direct, and support what you have to say with specific details to highlight their contributions and acts of service to SAA, the profession, and archival community. Facts, examples, anecdotes, illustrations, or numbers can greatly strengthen a nomination.

### 4. Share what stands out.

Be sure to thoroughly describe the nominee's characteristics. What makes him or her an outstanding archivist or the institution an outstanding repository? Feel free to provide details about their accomplishments, leadership abilities, or impact on communities and patrons, but keep it brief. Resist writing about the organization's history or the person's job description, unless it is directly related to

**Continued on page 27 >**



Oscar de la Renta Archives digitized by Heritage Werks



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  - Maps, drawings and artwork
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## Call for Student Paper and Poster Presentations

The 2015 Student Program Subcommittee is accepting proposals for two special sessions dedicated to student scholarship during the SAA Annual Meeting in Cleveland, Ohio, August 16–22, 2015. Work from both master's and doctoral students will be considered.

### Graduate Student Paper Session

The work of three current archives students will be selected for presentation during a traditional open-session format. Each speaker will be allotted fifteen minutes to present a paper. Thirty minutes will be reserved for audience questions and discussion. Proposals may relate to the student's applied or theoretical research as well as research pertinent to the profession. Participant selection will be based on the quality of proposals submitted. Presenters and paper titles will be listed in the official programs.

### Graduate Student Poster Session

The fifteenth annual Graduate Student Poster Session will showcase the work of both individual students and SAA Student Chapters.

**Individual posters** may describe applied or theoretical research that is completed or underway; discuss interesting collections with which students have worked; or report on archives and records projects in which students have participated (e.g., development of finding aids, public outreach, database construction, etc.). Submissions should focus on research or activity conducted within the previous academic year (Fall 2014 to Summer 2015). Poster dimensions: 32 inches by 40 inches (may read vertically or horizontally).

**Student chapter posters** may describe chapter activities, events, and/or other involvement with the archives and records professions. A single representative should coordinate the submission of each Student Chapter proposal. Poster dimensions: 32 inches by 40 inches (may read vertically or horizontally).

### Submission Instructions and Deadlines

To submit a paper or poster proposal, please complete the proposal form at <http://www2.archivists.org/am2015/program/student-call> no later than **February 2, 2015**. (Proposals received after this date will not be considered.) Emailed submissions or submissions in any other format will not be accepted.

SAA encourages broad participation in the Annual Meeting. Presenters are limited to participating in one session. Presenters include speakers, session chairs, commentators, and poster presenters. Please alert the 2015 Student Program Subcommittee if you have agreed to participate in another accepted proposal.

**Student paper and poster presenters must register and secure institutional or personal funding to attend the Annual Meeting.** Unfortunately, SAA is not able to provide complimentary registration to student presenters from the United States and Canada.

### Proposals are due on February 2, 2015.

Proposals received after this date will not be considered. If you have any questions, please contact Student Program Subcommittee Chair Natalie Zagami Lopez at [studentsessions@archivists.org](mailto:studentsessions@archivists.org).

# Ballot Set for 2015 Election

Sixteen candidates vying for four different offices are slated for SAA's 2015 ballot. Information about each candidate will be posted to the SAA website in January.

## Vice President/President-Elect

- Nancy Lenoil, California State Archives
- Nancy McGovern, Massachusetts Institute of Technology

## Treasurer

- Gordon Daines, Brigham Young University
- Cheryl Stadel-Bevans, U.S. Department of Housing and Urban Development, Office of Inspector General

## Council

- Chris Burns, University of Vermont
- Jelain Chubb, Texas State Library and Archives Commission
- Amy Cooper Cary, Marquette University
- Bergis Jules, University of California, Riverside
- Dan Santamaria, Tufts University
- Kris Kiesling, University of Minnesota

## Nominating Committee

- Krystal Appiah, Library Company of Philadelphia
- Audra Eagle Yun, University of California, Irvine
- Sasha Griffin, Denison University
- Derek Mosley, Atlanta University Center
- Christie Peterson, Johns Hopkins University
- Samantha Winn, Virginia Tech

Any eligible member of SAA may also be placed on the ballot by submitting a petition signed by fifty individual members; petitions must be received at the SAA office by February 10, 2015.

The online ballot will be administered by VoteNet Solutions in March.

## IN MEMORIAM

**Nancy Deromedi**, associate archivist and head of the Digital Curation Services division at the University of Michigan's Bentley Historical Library, passed away on October 13 following a battle with cancer. Before moving to the digital curation division, she earned her master of library science degree from the School of Information at the University of Michigan and worked in the University and Records Program division of the library since 1998. Deromedi was a regular presenter at the Midwest Archives Conference and SAA's annual meetings, and she taught the DAS course Managing Electronic Records in Archives and Special Collections. She also was the cofounder of A2Modern, a community group that raised awareness of and appreciation for the history of Ann Arbor's architecture and design.


## KUDOS



**Orolando Duffus** has been appointed Diversity Resident in the University Libraries at University of North Carolina at Greensboro. Duffus received his MS in library science from North Carolina Central University in May 2013 after earning his bachelor's degree in business administration from Saint Augustine's University in May 2011. He is a native of Kingston, Jamaica.



**Linda Edgerly**, founding partner and director of information and archival services at The Winthrop Group, received the 2014 Archival Achievement Award from the Archivists Round Table of Metropolitan New York, which recognizes an individual who has made an outstanding contribution to the archival profession. Throughout her nearly forty-year career as an archivist, Edgerly has assisted scores of businesses and organizations—including American Express, Ford Motor Company, and Procter & Gamble—as well as private clients, such as the Dale Earnhardt Estate, the Muhammad Ali Center, and Tony Bennett.



INFORMATION our focus  
INTERNATIONAL our scope  
INTERDISCIPLINARY our mindset

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# SAA's Deep Layer of Talent

## Call for Volunteers to Serve on SAA-Appointed Groups

Dennis Meissner, SAA Vice President/President-Elect

Where do you go to find a new SAA leader? How about a mirror? Like many professional associations, SAA runs as well as it does because of the energy, intelligence, and dedication of its many leaders. I'm not talking about the thin layer of elected folks like me, who are too few to manage more than a small fraction of the work that encompasses SAA. I'm talking instead about the very deep layer of appointed leaders who do the heavy lifting and creative thinking that drives SAA forward every day throughout the year. There are more than 250 of these appointed leaders altogether, and as many as one-third of these roles need to be filled with new appointees each year.

SAA is a growing organization with more than 6,200 members. And those members are active and engaged—almost 30 percent attended the Joint Annual Meeting in DC, which is an outstanding rate of participation for any professional association. Couple that with the fact that SAA runs on a total paid staff of a dozen people. Our success as an organization—providing stellar member service, top-notch education and publications, and effective public engagement—depends overwhelmingly on those 250 appointed leaders. And to keep our association (and our profession) diverse, agile, strategically focused, and twenty-first-century-capable, that complement of leaders requires continual refreshing and repopulating. We are at the start of the next refresh cycle.

### Appointments Committee

As SAA vice president, it's my duty and privilege to make the appointments that will take effect in August 2015 and that will welcome a significant cohort of new leaders into service. I'm delighted to be sharing this challenging work with recent Council alum Terry Baxter of the Multnomah County (Oregon) Records Program, who has volunteered to head up the 2015 Appointments Committee. Baxter is joined in that work by committee members Daphne DeLeon from the Nevada State Library and Archives, Rebecca Goldman from LaSalle University, Melissa Gonzales from the Witte Museum, and Kate Theimer from ArchivesNext. Nancy Lenoil from the California State Archives, last year's Appointments Committee chair, will serve as an *ex officio* member.

### The Appointments Process

Here's how the appointments process works: The Committee solicits volunteers from the membership via a web form (see [www2.archivists.org/membership/volunteer](http://www2.archivists.org/membership/volunteer)). After the deadline for volunteers has passed, the committee takes nominations from current leaders of some appointed groups—boards, committees, and affiliated external groups—based on the volunteer pool. And then the Committee works its way through the entire list of vacancies

and volunteers, giving careful attention to balancing the needs of each group. We'll follow SAA's longstanding policy to make appointments that reflect the diversity of our membership, from years in the profession to race, ethnicity and gender, repository type, and geographic location. I make all final decisions about appointments.

**[There's] a very deep layer of appointed leaders who do the heavy lifting and creative thinking that drives SAA forward every day throughout the year.**

In carrying out this painstaking work, we honestly strive to make the process transparent and open to all. To improve your chances of being appointed, don't volunteer for every group (as some have done in the past); instead, focus on one or two groups and make a case for why serving on that group aligns with your background and/or passion. To ensure that as many people as possible can serve, we adhere to the rule that an individual may be elected or appointed to only one position at a time, and those appointed are not reappointed to a second term unless there is a critical requirement for particular expertise or to complete a body of work.

### Volunteer Positions

So check out the list of appointments available. If you're not familiar with the group or position, look at the SAA website to review the group's description, see what recent work has been done, and even talk to people who are currently involved. (Group descriptions, microsites, and rosters can be viewed via the "Groups" tab on the main navigation bar at [www.archivists.org](http://www.archivists.org).) Whether you're into advocacy, standards, continuing education, publications, or even finance, there are many essential and exciting issues and opportunities that need the energy and attention of our members. Working on issues and topics together with your diverse and dispersed colleagues is an incredible opportunity to grow professionally and personally—an opportunity that has made all the difference to me in the evolution of my own career.

You might notice that there are no vacancies listed for the Committee on Public Awareness (COPA) or for many of the Standards subcommittees. COPA is still a relatively new group (members were appointed five months ago), and terms of appointment extend for the next two or three years so that the group can gain some traction. Four of the Standards subcommittees, TS-EAC-CPF (maintains *Encoded Archival Context—Corporate bodies, Persons, and Families*), TS-EAD (maintains *Encoded Archival Description*), Schema Development Team (supports maintenance

of EAC-CPF and EAD), and TS-AFG (maintains *Archival and Special Collections Facilities: Guidelines for Archivists, Librarians, Architects, and Engineers*), are completing revisions and will have their group descriptions overhauled in early 2015. Watch the SAA website for a separate Call for Volunteers once new subcommittee descriptions are established.

If there are more volunteers than positions available—which unfortunately is typically the case—there are other ways to be engaged: Volunteer for service in your favorite roundtable or section. The

deadline for 2015 Annual Meeting session proposals has passed, but consider proposing a “pop-up” session (watch the SAA website for details). Or get started by attending a meeting of a committee or board, task force, working group, or the Council. All SAA group meetings are open to all members, and we’re always delighted to have visitors.

I hope you’ll put your name forward as a volunteer, or encourage a talented colleague to do so—and I look forward to the possibility of working with you to serve SAA and our profession!

## Appointments Available in 2015–2016

The following groups will have vacancies (number of vacancies indicated in parentheses) beginning in August 2015. For descriptions of the groups, see [www.archivists.org/leaders](http://www.archivists.org/leaders).  
To volunteer to serve, visit [www2.archivists.org/membership/volunteer](http://www2.archivists.org/membership/volunteer).

### Application deadline: January 20, 2015

*The American Archivist* Editorial Board (2)

Awards Committee (Co-Chair) (1)

C.F.W. Coker Award Subcommittee (1)

Distinguished Service Award Subcommittee (1)

Diversity Award Subcommittee (1)

Emerging Leader Award Subcommittee (1)

Josephine Forman Scholarship Award Subcommittee (1)

F. Gerald Ham and Elsie Ham Scholarship Subcommittee  
(1, must be an SAA Fellow)

Philip M. Hamer and Elizabeth Hamer Kegan Award  
Subcommittee (1)

Oliver Wendell Holmes Travel Award Subcommittee (1)

Archival Innovators Award Subcommittee (1)

Sister M. Claude Lane, OP, Memorial Award  
Subcommittee (1)

Waldo Gifford Leland Award Subcommittee (1)

Mosaic Scholarship Subcommittee (2)

Theodore Calvin Pease Award Subcommittee (1)

Donald Peterson Student Scholarship Award  
Subcommittee (1)

Harold T. Pinkett Minority Student Award  
Subcommittee (1)

Fellows’ Ernst Posner Award Subcommittee (1, must be an  
SAA Fellow)

Preservation Publication Award Subcommittee (1)

Spotlight Award Subcommittee (1)

Committee on Advocacy and Public Policy (1)

Committee on Education (1)

Digital Archives Specialist (DAS) Subcommittee (1)

Committee on Ethics and Professional Conduct (3)

Diversity Committee (2)

Finance Committee (1)

Host Committee (10–12)

Membership Committee (2)

Program Committee (10)

Publications Board (1)

Standards Committee (Co-Chair) (1)

Technical Subcommittee on *Describing Archives:  
A Content Standard* (2)

SAA/ALA/AAM Joint Committee on Archives, Libraries, and  
Museums (aka CALM) (1)

# Annie Tang

Annie Tang, a member of the 2013–15 Association of Research Libraries/SAA Mosaic Cohort, considers finding her father's military identification card from the Vietnam War as the moment when she knew she wanted to become an archivist. "He had been drafted into the South Vietnamese army during the conflict," she said. "After surviving the war, harrowingly escaping the country with my mother and siblings, and forging a new life in the United States, he kept this keepsake. Holding that aged, yellow, laminated card in my hand, I knew I wanted to preserve pieces of history like this."

Read on for Tang's thoughts on diversifying the archives profession and her goals as a Mosaic Program Fellow.

## SAA: Why did you decide to pursue a career in archives?

**AT:** For me, the professional life of an archivist merged two traits I wanted in a career: 1) to work on hands-on, tactile projects such as archives processing and 2) to increase awareness of the peoples, places, and events around us that shape our present and our past. As an amateur historian, the allure of handling and organizing historical papers was too much to resist!

## SAA: Where did you complete your internship, and what work did you do?

**AT:** I recently finished my internship with the UCLA Library Special Collections in June. The repository allowed me to work on a number of projects to hone my professional archival skills. For example, I processed, from start to finish, a small collection of papers relating to the history of cross-country travel in the post-World War II period. Additionally, I eagerly curated a "flash exhibit," part of a series of temporary, small displays in which the responsibility of curation is rotated between staff and student workers in special collections. Lastly, I conducted quality control of legacy metadata by removing obsolete information, updating file names, and editing and validating XML files to reflect current standards of description.

Upon graduating last spring, I now currently work as a project archivist at University of California, Santa Cruz, processing social activist collections from the 1960s and 1970s.

## SAA: What do you hope to accomplish as a result of your participation in the Mosaic Program?

**AT:** By my program's completion, I hope to strengthen my professional readiness; continue to connect with archival professionals at various career levels; and to possess the best tools to influence repositories to concentrate their powers on acquiring, documenting, and making accessible diverse stories. Particularly during my internship, I hoped I was able to convey some of my perspectives as an Asian American and as a child of Chinese-Vietnamese immigrants and the lack of our representation—



Annie Tang

as well as other of other groups of color—in archives and special collections.

## SAA: In your opinion, what's one step the archives profession can take to further attract diverse individuals to the workforce?

**AT:** Show them that the gaps in the historical record can be filled and more importantly *fulfilled* by them. Create outreach programs that expose these potential archives professionals to the glaring omissions of diversity and spur them to action. I am personally fired up when I see a repository's list of collection finding aids and see almost no inclusion of multicultural perspectives. How are we supposed to influence scholars to diversify the historical record if we are not even providing them those records in the first place?

## SAA: Thirty years from now, what do you hope peoples' perception of the archives profession will be?

**AT:** Three decades from now, I would love it if people automatically looked to archivists as practitioners of digital preservation, particularly born-digital materials. Predominantly the meat of our profession has been, and is, rare books, manuscripts, and records. Increasingly as we accept more digital materials and forward digitization initiatives in repositories, these will soon have equal footing in proportion to analog records.

## SAA: As an archivist, how will you help to diversify collections and bring more awareness to underrepresented cultures?

**AT:** Asian American history holds a special place in my heart, so now and in the future I hope to continue to bring those particular stories from the past to light, through archival holdings. Currently as a project archivist I am processing the papers of a notable writer who documented the Asian American Movement of the 1960s and 1970s, one of the many waves of social activism that occurred among the backdrop of the Civil Rights Movement. Mainstream American history tends to be racialized in terms of black and white (with even the former being marginalized), but we as archivists know it comprises much more than that.

Although cliché, I sincerely believe that if I can help narrate history in terms of a patchwork "mosaic," I feel I will have fulfilled at least one of my career aspirations as an archivist of color. ■



# ARCHIVAL FUNDAMENTALS SERIES III

*Coming 2017*

**Christopher J. Prom, SAA Publications Editor**

Call it an archival three-peat. The third edition of the Archival Fundamentals Series will provide core knowledge that archivists need to work effectively with records/archives and papers/manuscripts—both analog and digital—in the twenty-first century. The SAA Publications Board is pursuing an ambitious timeframe to develop the seven volumes in the series, with the first books slated for publication in 2017 and the entire series issued by 2019.

The series will support SAA's four strategic goals: advocating for archives and archivists, enhancing professional growth, advancing the field, and meeting members' needs. Each volume will consist of five to eight chapters (of variable length) as well as an introduction, and will treat the following general areas: context, theory, and historical development; core concepts and principles; and recommended practices, implementation, and methodology. As with all books published by SAA, they will undergo rigorous peer review and editing.

The series, which will be available in e-book and print formats, will be useful to students in archives programs and related information professions as well as

**Continued on page 27>>**

**A stellar cast of authors  
has been assembled for the  
seven volumes in the Archival  
Fundamentals Series III:**

- *Introducing Archives and Manuscripts*, by Tom Nesmith (University of Manitoba)
- *Leading Archives and Manuscript Programs*, by David Carmicheal (Pennsylvania State Archives)
- *Appraising and Acquiring Archives and Manuscripts*, by Mark Greene (American Heritage Center, University of Wyoming)
- *Arranging and Describing Archives and Manuscripts*, by Dennis Meissner (Minnesota Historical Society)
- *Preserving Archives and Manuscripts: Principles and Practices*, by Elizabeth Joffrion (Western Washington University) and Michèle Cloonan (Simmons College)
- *Providing Reference and Access Services for Archives and Manuscripts*, by Cheryl Oestreicher (Boise State University)
- *Advocacy and Outreach for Archives and Manuscript Repositories*, by Kathleen Roe (New York State Archives)

Peter J. Wosh, director of the Archives/Public History Program at New York University, will serve as series editor.



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# giving back



## *Why I Donated to the SAA Foundation*

**Larry J. Hackman**

I recently made a gift of more than \$5,000 to the SAA Foundation. While not nearly as large as some donations to the Foundation, for me this was a real stretch gift—I've never given more than this to any other organization of any kind. Although I was intensely active in SAA and the profession from 1975 to 1995, I have not been engaged—other than writing for several publications—for the nearly twenty years since I resigned as State Archivist of New York. So why did I make this gift, and why now?

### **Why I Donated**

The main impetus for my gift—and I hope to make a similar one next year if all goes well—is perhaps the most obvious. At age 71, I've been looking back at a career in archives and public history and considering how I can make a positive impact. At this stage of my life a gift to the Foundation seems to be the best way to do this; I believe that as the Foundation grows and matures it will support initiatives vital to the success of archivists and archives far into the future.

I also wanted to provide support at this particular time to add momentum to the Foundation's transition from being an SAA budget account to operating as a 501c3 corporation with a board of directors and its own mission and vision. Although I had

in mind making a planned gift to the Foundation, as I learned more about the Foundation's status and its plans, it seemed useful to provide support now, at what appears to be an important turning point.

### **How Donations Can Help SAA**

Way back in 1975–1981, I was the first director of the NHPRC's new records grant program. The very first grant we made was to SAA to publish the original five titles in the SAA Basic Manual Series, a practical, far-reaching, and precedent-setting project. It was the kind of project that SAA itself would have found difficult to bring to life on its own in those early days before it had an established ongoing publication program.

**I believe that as the  
Foundation grows and  
matures it will support  
initiatives vital to the success  
of archivists and archives  
far into the future.**

While the SAA Foundation already supports scholarships, travel, and awards on a regular basis, it excites me that the Foundation has the potential to assist future projects useful to the whole archives community. One such project could be a periodic analysis (perhaps every decade), similar to the now

long-outdated 1984 Levy Report on "The Image of Archivists," a study that helped us better understand how archivists and archives were regarded by the allocators of the resources vital to our work. Another kind of project that could have a high impact would be to engage and educate a wide variety of associations about the value of archives to themselves and to the individuals and organizations that look to them for guidance. Perhaps this sort of advocacy could become a catalyst for the creation of new archives—and new archival jobs—where they are lacking. The Foundation Board could consider many possibilities if funds were sufficient and there was interest from the profession.

\* \* \*

I believe I have made a sound decision in supporting the SAA Foundation. I encourage my colleagues from the good old days to step up now to pay back, to increase momentum, to demonstrate sooner rather than later the potential of the Foundation as a contributor to the common good. Make a major gift or a planned gift this year.

*Larry Hackman, a Fellow of the Society, was a member of SAA's Council and Executive Committee and an annual meeting program chair. Most recently he is author of Many Happy Returns: Advocacy and the Development of Archives. He now serves on the Development Committee of the SAA Foundation.* ■

# #AskAnArchivist Day

## A Tweet Success

Peter Gottlieb, Committee on Public Awareness Chair

This year, SAA President Kathleen Roe dared SAA members to take on a “Year of Living Dangerously for Archives”—to do something to take action to raise awareness of archives. On October 30, at the tail end of American Archives Month, the Committee on Public Awareness challenged members to do just that: We asked archivists to take to Twitter to respond to questions from the public that included the hashtag #AskAnArchivist.

As SAA spread the word about the event, the ever-growing number and variety of participants far surpassed our expectations. Archivists at universities, like the University of North Carolina at Greensboro, the Harvard University Archives, and the University of Wisconsin–Milwaukee Libraries, joined the event. So did corporations, like Herman Miller and McDonalds. Archivists at presidential libraries across the country and at the

National Archives helped with the effort, as did SAA component groups, like the Business Archives Section; the Reference, Access, and Outreach Section; and the Lesbian and Gay Archives Roundtable. Many archivists tweeted from their individual accounts. For a full list of the participants, visit <http://www2.archivists.org/initiatives/askanarchivist-day-october-30>.

Even in the early hours of October 30, questions came trickling in: “What is the most interesting item that you have seen or worked with?” one participant asked. “My son is in grad school [and] working toward becoming an archivist . . . advice for him?” another Tweeted. The question “How can I get students more interested in using archives for projects?” was a popular one, as was “What are the misconceptions about archivists?”

With each question, archivists stepped in to give their take. Participant Tim Hensley (@geistweg) noted that the biggest misconception about archivists is “that we deal with the past—technically speaking, we’re dealing with the future.”

“It was an incredible event to watch unfold on Twitter—from some early tentative questions and answers to a full-blown, pulsating flow of information and excitement by mid-morning and carrying on through the afternoon,” said Roe.

When the day came to an end, more than 2,000 participants had contributed 6,000-plus tweets. Members of the public signed off Twitter knowing a little more about our profession and about archives and their contents. For more information, SAA has compiled highlights on Storify, available at [https://storify.com/archivists\\_org/askanarchivist-day](https://storify.com/archivists_org/askanarchivist-day) or you could search Twitter for #AskAnArchivist.

The Committee on Public Awareness congratulates and sincerely thanks all who were involved in this year’s #AskAnArchivist Day. We’re looking forward to making new connections and spreading more awareness on #AskAnArchivist Day next year. ■

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## NEA Introduces Mentoring Program, Back-to-School Day of Service Event

The New England Archivists (NEA) Mentoring Program encourages and supports professional growth at all career stages. The original concept for the program was first piloted in 2013–2014 by NEA's Roundtable for Early Professionals and Students (REPS). Rather than take on a one-to-one mentoring model, the REPS pilot encouraged participants to form communities. Following the success of the pilot, NEA is offering a permanent NEA Mentoring Program, which officially began this fall. Monthly meetings were held in person in the greater Boston area, as well as virtually, using online platforms such as Google Hangouts or Skype.

NEA and REPS also offered a Back-to-School Day of Service event, in which volunteers donated their time and professional expertise at four New England repositories in need of improving access to their collections. Volunteers spent a day at the Brookline Historical Society, Historic Newton, Connecticut Historical Society, and Norwich University assisting staff archivists with activities such as rehousing collections, arranging and describing historical materials, and transcribing correspondence.

## Grant Will Help OKC Organize its Archives

A \$185,000 grant from the National Historical Publications and Records Commission will help Oklahoma City (OKC) organize its historic documents dating back to 1890 and create an online catalog. Expected to take two years, the process will help create an online database to increase the ease of searching for historic documents and will help the public discover new documents and request additional information.

## Historic California Watercolorist Archives Now on Getty Images

The Laguna College of Art and Design (LCAD) partnered with Project Gado, which works with archives, photographers, and individuals to digitize visual history, to digitize 1,000 pages of material from the Rex and Joan Irving Brandt Papers. The project will cap *Rex Brandt: Awash with Color*, LCAD's exhibition that celebrated the one hundredth birthday of the preeminent California watercolor artist. Brand's sketchbooks, photographs, and archival materials now appear on Getty Images at <http://bit.ly/rexbrandtlcadgado>.





## FROM THE ARCHIVIST OF THE UNITED STATES

**David S. Ferriero**

National Archives and Records Administration  
david.ferriero@nara.gov

# NARA Seeks to “Maximize” Its Value to the Nation

In my two previous *Archival Outlook* columns, I discussed two of the four goals described in our 2014–2018 Strategic Plan for the National Archives and Records Administration.

NARA’s first goal is “Make Access Happen,” and my column in the July/August issue reviewed how we’re working to make as much of our holdings as possible accessible. The second goal is “Connect with Customers”; in the September/October issue, I detailed our plans to engage our customers more so we can respond to their needs more efficiently and effectively.

The third goal is “Maximize NARA’s Value to the Nation.” It means we recognize that “public access to government information creates measurable economic value, which adds to the enduring cultural and historical value of our records. . . . We will strive to implement new business practices to achieve greater efficiency and effectiveness in all we do and ensure institutional sustainability.”

## Achieving the Goal

To achieve this third goal, we are at work on a number of fronts.

With a mandate from the Office of Management and Budget, we directed government departments and agencies to get their recordkeeping in order in the next few years, and we established deadlines for them to do so. We’re providing them with assistance throughout the process.

We must move more quickly toward digital recordkeeping, even as we reform

records management, and develop twenty-first-century methods. This is especially important as we continue the transition to a digital government in which all records will be electronic. And we have already begun the long, labor-intensive task of digitizing the 12 billion pieces of paper created since our government began.

With records preserved in an orderly fashion, it’s easier for individuals to access them for personal use, and for businesses to access them for research or commercial use and reuse, which creates economic activity.

We’re also seeking to develop a means to measure the economic impact of the repeated use of the records in our custody—especially to the local economies where our forty-plus facilities are located.

## Our Commitment to the Value of Records

But the heart of our efforts to “maximize NARA’s value to the nation” is our unshakable commitment to the cultural and historic values of the records, values likely to increase. It is a commitment not only to preserve them for generations to come but also to make them as accessible as possible to today’s generations.

Actions we have taken, and will take, regarding the records will further enhance the ability of researchers to generate new scholarship and of families to trace their history. And we’ll provide them with the records they need in whatever format they want, as quickly as possible anytime and anywhere.

We are constantly striving for increased efficiency and effectiveness in all our work, both internally and externally. This, of course, is especially important in an era of diminishing federal resources. One way we will do this is through better utilization of our brick-and-mortar facilities to bring in revenue, just as we already do when we allow outside groups to use our Washington, DC, building for events.

We also want to learn more about the effectiveness of our programs, products, and services, an intangible that is difficult to measure. But we are working on ways to help us do so.

For our customers to appreciate “NARA’s value to the nation,” they need to know more about us, and that’s what traveling exhibitions and loaned documents are all about—showing Americans what’s in their national file cabinet, much like what the Freedom Train that crossed the nation did in the late 1940s.

## Sharing Our Wealth

To “maximize NARA’s value to the nation,” we will need to develop an entrepreneurial culture and make a business case for what we do, especially in these austere fiscal times. We have the advantage of already being a trusted source for Americans—with those founding documents that guarantee their rights, hold government officials accountable, and preserve the story of the nation. These records make up part of the wealth of our nation. It is wealth to be treasured—and to be shared. ■

## Documenting Ferguson continued from page 3

source digital content and to raise awareness of the WUSTL/Archive-It partnership. This Omeka-powered website and the contribution plugin have allowed the team to receive content from community members. Contributors can submit content in a variety of forms, ranging from stories and images to audio and video. The terms and conditions, developed by the project team, state that contributors must be the creator of the content and that by accepting the terms, they give WUSTL permission to preserve, use, distribute, and reproduce the content in a variety of ways. The terms also specify that requests for third-party use of the contributed materials—when those requests go beyond fair use—must go through the creator of the items in question.

Contributed content must be approved by a site administrator and must meet a list of criteria developed by the Documenting Ferguson Project Team. This set of approval criteria was developed to guide the

administrators and Documenting Ferguson Project Team, as well as to clarify for contributors what content may or may not be accepted and posted to the site. Criteria include limits on file size of submissions and require that the content relate in some way to the events in Ferguson, that no personally

Documenting Ferguson flier.  
*Courtesy of Washington University in St. Louis.*

identifiable information be included in the submitted content itself (emails and names are required to submit material, but emails are not made public), and that the contributor is the creator of the submission. Additional requirements state that contributions must be virus-free and not endorse any commercial products. If a submission is determined not to adhere to these criteria, the team is under no obligation to accept and post the content. All terms and conditions are available on the Documenting Ferguson Project website.

As of October 2014, more than three hundred items have been approved and are publically available on the site, including stories, poems, images, digital art, audio, and video.

The contribution plugin allows users to submit material directly from their mobile devices as well as from computers. This was crucial, as many of those involved in the events in Ferguson were using their mobile devices to document what they were experiencing. Users can submit files one at a time through this method, but the project team has set up a Dropbox workflow for contributors to submit multiple items along with the accompanying metadata.

## Physical Material

The final strategic prong of the project is to collect, preserve, and make accessible

### Project Team Members at Washington University in St. Louis

- LaTanya Buck (consultant), Director of Center for Diversity & Inclusion
- Rudolph Clay, Head of Library Diversity Initiatives and Outreach Services and African & African American Studies Librarian
- Shannon Davis, Digital Projects Librarian
- Makiba J. Foster, Subject Librarian for American History; American Culture Studies; and Women, Gender, and Sexuality Studies
- Chris Freeland, Associate University Librarian
- Nadia Ghasedi, Head of the Visual Media Research Lab
- Jennifer Kirmer, Digital Archivist
- Sonya Rooney, University Archivist
- Andrew Rouner, Director of Scholarly Publishing
- Rebecca Wanzo (faculty advisor), Associate Director for The Center of the Humanities
- Micah Zeller, Copyright Librarian

Wash U Voices: Ferguson and Beyond

### Race, Place, and Violence: A University-Wide Dialogue about Michael Brown

7 p.m. August 28, 2014  
May Auditorium, Simon Hall

#### Panelists

Justin Hansford  
Saint Louis University School of Law  
Katherine Goldwasser  
Washington University School of Law  
Bob Hansman  
Saint Fox School  
Jeffrey McCune  
Women, Gender, and Sexuality Studies and  
Performing Arts Department  
Brittany Packnett  
Alum, Teach for America Coordinator  
Jason O. Purnell  
The Brown School

#### Moderator

Rebecca Wanzo  
Women, Gender, and Sexuality Studies  
and Center for the Humanities

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Studies, Office of the Chancellor, Office of the Provost, Center on Urban  
Research and Public Policy

Washington University in St. Louis

#WashUVoices

Flyer for Washington University campus  
event. *Courtesy of Washington University  
in St. Louis.*

physical material. So far the physical collection consists of student group fliers, student newspaper articles covering Ferguson, and event fliers from WUSTL-hosted discussions. We expect to get additional material such as signs, memorial artifacts, physical photographs, and other content, especially from the WUSTL community. This could evolve further to reflect

efforts by the larger St. Louis community. These materials will also be made available to researchers, students, and the general public to supplement the digital content.

## Next Steps

The three prongs of the project will continue, including capturing websites through Archive-It, seeking contributions to the Omeka site, and continuing to collect physical material documenting the university community's responses. Moving forward, we are sharing the statement of purpose and the project activities with the university community, local peer institutions, and other community organizations. We hope to collaborate with these stakeholders as we continue to document, preserve, and make accessible the history relating to the events in Ferguson. We hope and expect this will facilitate dialogue and encourage educational outreach within greater St. Louis.

## Other WUSTL Activities

In addition to the Documenting Ferguson Project, the WUSTL community has responded to the Ferguson events in a variety of ways. Just days after the event, the university organized discussion sessions that were open to members of the WUSTL community; a few of these were hosted at the Washington University Libraries. There was also a community-wide forum, "Race, Place, and Violence: A University-Wide Dialogue about Michael Brown." The



university launched a community-wide website, “Wash U Voices: Ferguson and Beyond,” a portal created to capture voices from all perspectives. One of our subject librarians created the “Resource Guide on Policing, Community Protest and Unrest,” a website directing users to books, articles, and other web content useful for anyone wishing to further educate themselves or others on issues surrounding the events in Ferguson. Various classes have spent time talking about the events and contextualizing them with other aspects of history. Students also led a number of different activities, including joining in the “Hands Up, Walk Out” march, which was a nationwide, grassroots event. These are just a few of the responses by the WUSTL community, alongside other activities within and beyond the greater St. Louis community.

## In Conclusion

Across the nation, we watched on TV, read in newspapers, and listened to the radio as the turmoil in Ferguson over Brown’s death captured the attention of the national media. At Washington University in St. Louis, we watched Ferguson, a city just twelve miles away, erupt in nightly violence; bond at community rallies and memorials; and struggle with loss, racism, and violence. The ubiquity of mobile technology, coupled with grassroots mobilization of the Ferguson community, created an environment that favored immediate capture of digital material. Thankfully, we were poised with the motivation and resources to create a collection on this event. Looking forward, the Documenting Ferguson Project is prepared to grow and evolve to fit the changing needs of the communities being documented. ■

## Links of Interest

- “Ferguson, MO – 2014” Archive-It, <https://archive-it.org/collections/4783>
- Washington University in St. Louis, Archive-It, <https://archive-it.org/collections/4726>
- Documenting Ferguson, <http://digital.wustl.edu/ferguson/>
- Wash U Voices: Ferguson & Beyond, <http://voices.wustl.edu/>
- “Resource Guide on Policing, Community Protest and Unrest,” <http://libguides.wustl.edu/communityresource>

## The Hawaii War Records Depository

continued from page 5

first priority of the depository was to produce the memorial volume of all Hawaiians who had served and died in the war. Staff members collected the deceased’s names and distributed questionnaires to the next of kin, requesting photographs and biographical information about the deceased. The returned questionnaires and photographs remain in the collection and were ultimately compiled to create the volume *In Freedom’s Cause*,<sup>14</sup> published in 1949. The history, for which the depository project was conceived in the first place, was written and published under the title *Hawaii’s War Years: 1941–1945*.<sup>15</sup>

Once the collecting had been done and the monographs written, funding was no longer provided for the project, and the Hawaii War Records Depository ultimately disbanded. But the collection remains intact, and in fact the original joint resolution of 1943 that created the depository carried over into the Hawaii state statutes upon Hawaii’s joining the union,<sup>16</sup> so that the University of Hawaii is still charged with collecting and preserving materials relating to Hawaii’s part in the Second World War.



Poster made by Mase Murabayashi, Grade 1, Kapaa High and Elementary School, Kauai. Courtesy of the University of Hawaii at Manoa.

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Placard soliciting materials for the Hawaii War Records Depository. Courtesy of the University of Hawaii at Manoa.

At approximately 250 cubic feet of material, the collection is one of the most heavily used archival collections at the University of Hawaii to this day. ■

## Notes

- <sup>1</sup> “Hawaii in World War II,” *Honolulu Star-Bulletin* (Honolulu, HI), March 27, 1943.
- <sup>2</sup> Committee on Collection of War Documents meeting notes, April 9, 1943 (Hawaii War Records Depository, administrative files, box 4 folder 6).
- <sup>3</sup> Memorandum from Kuykendall to Sinclair, regarding historical records of Hawaii’s part in World War II, April 10, 1943 (Hawaii War Records Depository, administrative files, box 4 folder 6).
- <sup>4</sup> Ibid.
- <sup>5</sup> Report of Hawaii War Records Committee, May 25, 1943 (Hawaii War Records Depository, administrative files, box 4 folder 6).
- <sup>6</sup> Joint Resolution 6, Laws of the Territory of Hawaii, passed by the 22nd Legislature, regular session, 1943.
- <sup>7</sup> Report of Hawaii War Records Committee, May 25, 1943 (Hawaii War Records Depository, administrative files, box 4 folder 6).
- <sup>8</sup> Riley H. Allen, “Getting Behind in History,” *Honolulu Star-Bulletin* (Honolulu, HI), April 11, 1944.
- <sup>9</sup> “Added Funds for Isle War Records Depository Asked,” *Honolulu Star-Bulletin* (Honolulu, HI), April 19, 1944.
- <sup>10</sup> For example, *Honolulu Star-Bulletin* (Honolulu, HI), September 30, 1944.
- <sup>11</sup> “Hawaii’s Part in the Present War,” staff memorandum no. 48, United States Army Forces, Central Pacific Area (copy is in Hawaii War Records Depository, administrative files, box 7 folder titled “History War Documents Folder”).
- <sup>12</sup> Draft of talk given by Dr. Thomas D. Murphy on radio stations for publicity, January 1947 (Hawaii War Records Depository, administrative files, box 7 folder 38).
- <sup>13</sup> Act 136, Laws of the Territory of Hawaii, passed by the 24th Legislature, regular session, 1947.
- <sup>14</sup> Lloyd L. Lee, *In Freedom’s Cause* (Honolulu: University of Hawaii Press, 1949).
- <sup>15</sup> Gwenfread E. Allen, *Hawaii’s War Years: 1941–1945* (Honolulu: University of Hawaii Press, 1950).
- <sup>16</sup> “Depository of War Records,” Section 304A-115, Hawaii Revised Statutes.

## A Taste of History

continued from page 6

needed to find hundreds of recipes. Many recipes were bound to be failures. I also was looking for a set of specific recipes to fill a research need based on Southern and regional food history: burgoo, fried chicken, pound cake, beaten biscuits, mayonnaise, egg nog, and recipes with bourbon. Plus, we needed a range of recipes to fill the parameters of a contemporary cookbook with a diverse set of desserts, main courses, soups, and sides.

The archival research process continued for the duration of two years while recipes were tested and selected for inclusion in the cookbook. In tandem with the archival research, I was conducting research on southern food history, historic cooking techniques, and food production.

## A Greater Understanding

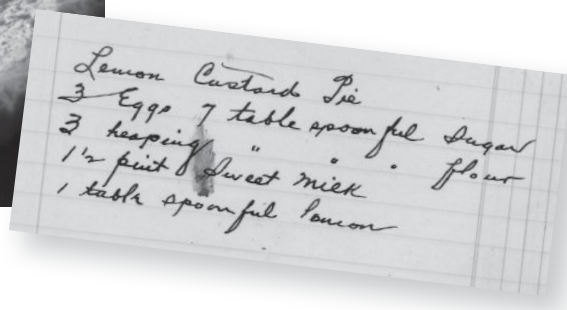
Studying our history through food has been a way for me to relate to and discuss archives with people of all generations,



**Left:** Lemon custard pie.

**Below:** Lemon custard pie recipe.

Photos courtesy of the University of Kentucky Libraries Special Collections Research Center.



economic backgrounds, gender, or race. While the recipes included in this cookbook are not from my family or personal history, they form the culture and memory of the collective Kentucky and southern family. Compiling *The Historic Kentucky Kitchen* was a way for me to combine my passion for the archival record, creating memories through shared meals, and passing down old traditions with my belief in creating new.

*The Historic Kentucky Kitchen* gives a taste—quite literally—of the region, and illustrates how local ingredients were incorporated into dishes as well as how other regions and countries influenced recipes. There were a lot of comical food disasters as

part of this process, and there were many dishes that I was unwilling to attempt, but overwhelmingly, I was most surprised by how delicious and sophisticated the dishes were. I continue to make many of them today. By publishing these previously unpublished manuscripts, the handwritten recipes will live on, in both the archives and in the kitchens of current or future generations. I hope it will also inspire others to preserve and study culinary history.

*As one last note: if you made every recipe in the cookbook, you would need around 50 sticks of butter and 144 eggs. ■*

**The Dolmen Press  
Collection**  
continued from page 10

## Academic Research

ZSR Library held a celebration—which featured paper presentations<sup>3</sup>—to announce the release of the Dolmen Press Collection. Since that time, the collection has been used by a number of researchers. Thomas D. Redshaw, director of Irish Studies at University of St. Thomas and editor of *New Hibernia Review*, has used the Dolmen Press Collection for a number of articles. Fiona Brennan received a Wake Forest University Provost's Grant to visit Wake Forest and use the collection in research for her recent biography *George Fitzmaurice: 'Wild in His Own Way' Biography of an Abbey Playwright*. Speaking to a group at ZSR Library following her research, Brennan stated she found key information on Fitzmaurice in the Dolmen Collection that she previously only knew of anecdotally.



Wood engraving by artist Elizabeth Rivers and a Dolmen Press print from the block. *Courtesy of the Dolmen Press Collection, Z. Smith Reynolds Library, Wake Forest University.*



\* \* \*

Miller's work with the Dolmen Press and his effort to recruit Irish writers and artists led to a modern continuation of the arts and crafts movement of the nineteenth century in Ireland. Miller died in 1987, and the Dolmen Press did not survive. But it left a lasting legacy by encouraging a new generation of Irish publishers to continue to offer professional primary publication in Ireland.<sup>4</sup> In addition to the profound effect the Dolmen Press has had on Ireland, it has also contributed profoundly to the collection strength of the Z. Smith Reynolds Library and the researchers who use it. ■

## Notes

- <sup>1</sup> Brian Lalor, *Ink-Stained Hands : Graphic Studio Dublin and the Origins of Fine Art Printmaking in Ireland* (Dublin: Lilliput Press, 2011), 51.
- <sup>2</sup> Liam Miller and Dolmen Press, *Dolmen XXV: An Illustrated Bibliography of the Dolmen Press, 1951–1976* (Dublin: Dolmen Editions, 1976), 13.
- <sup>3</sup> Barrett, Pam, “Wake Forest Celebrates Official Introduction of Renowned Dolmen Press Archive,” *News Releases: Wake Forest University*, February 26, 2006, <http://www.wfu.edu/wfunews/2006/022406d.html>.
- <sup>4</sup> Harmon, *The Dolmen Press*, 137.



## 6 Steps for Crafting an Awards Nomination

continued from page 12

the award criteria. If you're nominating yourself, now is the time to brag—don't be afraid to fully highlight your accomplishments and what makes you and your work unique.

### 5. Check the information.

After you have completed the nomination form, read it over and edit accordingly. Check for spelling and grammatical errors. Solicit feedback from your nominee and colleagues. Confirm with the nominee and supporters that all information in the form is accurate. It is up to you to adequately answer each question to ensure that the subcommittee has the necessary information to properly adjudicate the nomination. If you're nominating yourself, ask a colleague to review your work—he or she may be able to give you pointers you would have otherwise overlooked.

### 6. Submit the materials.

All nomination forms, along with applicable supporting documents, must be received via email or postmarked by USPS or a commercial carrier by **February 28**. Recipients and other nominees will be notified with a decision via email by May 1. If you're unsuccessful, ask the subcommittee for comments and suggestions. Revise the nomination form and information as needed, and consider nominating yourself, the individual, or organization again next year.

While submitting a nomination can be a long process, it helps SAA—and the archives community—recognize the individuals, organizations, and projects that may otherwise fly under the radar. We hope you consider nominating a deserving colleague—or yourself—to help us sing the praises of the many accomplished individuals in the field. ■

## Archival Fundamentals Series III

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practicing professionals, and will speak to issues affecting the full range of institutional profiles reflected in SAA.

Since the 1990s, the Archival Fundamentals Series has been the bedrock of our professional identity. As a community of like-minded (but certainly not single-minded!) people, we face common challenges. We share experiences at annual meetings. We work out solutions in committees, sections, and roundtables. We collaborate and innovate in our digital spaces. Out of this emerges something of lasting value: the literature that SAA publishes. It is shaped by our conversations, written by our members, edited by our staff.

Our literature stands as the highest representation of who we are. The Archival Fundamentals Series III, like its predecessors, will continue to represent our intellectual capital as found in our history, current activities, and member contributions to the profession.

And that's something to repeat. Even three-peat! ■



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## FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

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# Goal 4: Meeting Members' Needs

In my *Archival Outlook* columns throughout the year I've provided some perspectives on Goals 1–3 of SAA's ambitious Strategic Plan 2014–2018.<sup>1</sup> And then there's Goal 4: Meeting Members' Needs. One might say that everything we do is about meeting member needs—and that's true. But the Council took on some tougher (qualitative) aspects of member needs in drafting the "SAA will" strategies associated with this goal:

- Facilitate *effective* communication with and among members. (4.1.)
- Create opportunities for members to participate *fully* in the association. (4.2.)
- Continue to enrich the association and the profession with greater diversity in membership and expanded leadership opportunities. (4.3.)

The critical success factors ("key performance indicators") in measuring progress toward the goal?

***SAA has an effective and sustainable technology infrastructure that meets member and organizational needs.***

I know of no professional or trade association that is thrilled with its association management software system. But we *are* thrilled (and daunted!) by the prospect of beginning our search for a replacement system that will significantly enhance both the functionality of our membership database and SAA's capacity to communicate with and link members. That search begins in early 2015 following a thorough assessment of functional requirements.

By early 2015 we will have launched a redesigned and more robust website, including integration of component group

microsites and, to the extent possible, "unofficial" communication tools. In the meantime we've implemented well-received mobile-friendly versions of the Annual Meeting website and *In The Loop*, SAA's every-other-week e-newsletter, as well as a shareable online version of *Archival Outlook*.

***Adoption of revenue-neutral, low-barrier tools enables broader participation by members in SAA activities.***

Our technology infrastructure will play a major role in enabling progress in this area—as will our capacity and ongoing commitment to seek and act on member feedback.

***Members indicate that their needs for formal (e.g., section and roundtable) and informal networking are being met within the organization.***

The Council will discuss at its November 9–12 meeting the Task Force on Member Affinity Groups' final report,<sup>2</sup> which addresses section and roundtable affiliation and networking. We know from responses to our Annual Meeting surveys that networking is viewed as a key benefit of attendance at the conference. Going forward, we'll be working on developing platforms and tools that foster networking year-round.

***SAA's membership and leadership are increasingly diverse.***

This is difficult both to measure and to achieve, given the nature of diversity (including "hidden" diversity), the extent to which we're willing to ask and to self-identify, and SAA's dependence on what is happening in graduate education and profession-wide. The IMLS-funded Mosaic

Program on which SAA is partnering with the Association of Research Libraries is up and running, but we'll need to look at models for sustaining diversity initiatives when the grant funding ends in 2016. An activity to "work with archival educators to improve the effectiveness of graduate archival education programs in recruiting and retaining students from underrepresented populations" carries with it all the complexities and hazards that accompany any professional association's venture into the world of higher education.

***Member surveys indicate that members feel valued and welcome within SAA.***

We're working on ways to promote member input and improve means for you to tell us what you think and what you need. The 2012 "Member Loyalty Study" provided an important starting point, but going forward you may expect periodic pop-up surveys that will allow greater nimbleness in both seeking input and responding to it. Please let us hear from you!

The SAA Council is revisiting the Strategic Plan during its November 9–12 meeting in Chicago. I'm betting that the plan won't have changed a lot when the Council emerges from its facilitated discussion, but it likely will have been tweaked based on member feedback—and our learning curve—in the past year. Stay tuned!

Comments or questions? Contact me at nbeaumont@archivists.org or 866-722-7858, extension 12. ■

## Notes

<sup>1</sup> <http://www2.archivists.org/governance/strategic-plan/2014-2018>.

<sup>2</sup> <http://www2.archivists.org/groups/saa-council/november-9-12-2014-council-meeting-agenda>.

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